

BOSTON

# MUSICAL



# VISITOR,

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## SPRING.

WINTER, winter, old dull cold dreary winter is past; sweet Spring, though clad in icy chains, comes tripping over the "hills and dales among." All, hail with joy spring's softening beams. A spirit of praise to HIM, who has seen it best to clothe the earth more deeply than for years past, with the white fleece of winter, and to send his whistling winds and chilly cold over the fields, through the forest, on the deep blue waters, and into the dwellings of his dependent creatures, many of whom have found hard times and hard weather more than a master—a spirit of praise to the Great Father of all good, should tune up our heart strings to holy love, praise and reverence. HE has kept us. HE has

preserved us. HIS banner of love is still over us. May He bless all our readers with the comforts and joys which a refreshing and genial SPRING can confer. Sing, good friends, in honor of his name. Cast your seed into the ground. Lay your plans for usefulness and action another year, in such wisdom, as you may surely obtain from HIM, "who giveth to all men liberally, and upbraideth not."

The ploughman is waiting to turn up the green "turf," or to loosen the "old ground." On him we shall depend for our bread and butter next winter. And while we stay here in the crowded city, and make music, and write to instruct our friends on every hand, we know, we can almost say, that we shall not be forgotten.

Come then, lovely spring, and spread thy charms and beauty over the face of nature.—Speak encouragingly to the poor, who have illy survived the frosty bands of winter, and to all. Let thy soft winds and sunny skies, cause health and joy to abound. Thy return will bring with thee, the merry merry songsters, whose melody and concerts will gladden the hearts of the young and the old. They sing for nothing. They always sing sacred music. With these remarks and many kind feelings which must remain unwritten, we take leave of the delightful subject.

## ARGUMENT FOR MUSIC.

THE GLORY AND GOODNESS OF GOD, AS DISPLAYED IN HIS WORKS.

Nature not only provides for the common wants of her children, seeks their comfort and convenience, but every where opens for them fountains of pleasure. The pathway of man, though at times rugged and thorny, winds through fields clad in freshness and beauty, watered by crystal streams, to refresh his



wearied spirit, and productive of fruits and flowers to regale and delight. The Creator has not in vain established the intimate connection that exists between matter and mind. In all his works, however minute or magnificent, we discover evidence of the highest wisdom. We see it in the structure of the animalculæ, visible only by the aid of the microscope, and in the almost infinite variety of species in the animal kingdom, from the smallest yet known, to the huge mammoth of the wilderness. We discover it in the budding rose that scatters its fragrance on the morning breeze; in the giant oak, that braves the fury of the tempest, and in the calm and sublime revolutions of the physical orbs, moving to "their mighty results" in perfect order and harmony. We find it every where, *above, beneath, around, and within us.* And however much we may attempt it, we cannot rid ourselves of the conviction that there is nothing made which answers not in the economy of nature, some great and important end.

#### COMMUNICATION OF THE SOUL WITH THE EXTERNAL WORLD.

We are endued with minds which hold communion with the external world through the medium of the senses. The senses, then, forming so many channels of communication between the natural and spiritual worlds, subserve a great and noble purpose. They bring the soul out from its prison house, and introduce it to the beautiful and the sublime of the creator's works. "The soul," says a distinguished author, "considered in its relationship to external nature, may be compared to a stringed instrument. Regarded in itself, it is an invisible existence, having the capacity and elements of harmony. The nerves, the eye, the senses generally, are the chords, and artificial frame work, which God has woven round its unseen and unsearchable essence. This living and curious instrument, which was before voiceless and silent, sends forth its sounds of harmony as soon as it is swept by outward influence.

#### ARGUMENT ACCUMULATIVE.

If then the soul is dependent upon the senses for its knowledge of the outward, natural world, and if through them, it derives much of its happiness, and some of its present joys, we come to the unavoidable conclusion, that it is the duty of all to cultivate the organs of the different senses. For it is obviously the duty of every one to do that which will increase his own and the happiness of others. And if the organs of sensation should generally be cultivated, it follows that the appropri-

ate organs of each sense, should be regularly disciplined. Those belonging to one should not receive exclusive attention.

#### CLAIMS OF MUSIC AS A SCIENCE.

Music exerts a mighty influence in disciplining the intellectual powers. We refer to the study of it as a *science*. No one can engage in the investigation of the principles of musical composition, without acquiring great mental discipline. The mental faculties thus called into exercise are, the imagination, reason and memory. The power of fixing the attention is greatly increased. "Music is not an accomplishment alone. It has high intellectual affinities. To study it successfully, requires as intense application of the mind as many of the exact sciences. The ancients were fully aware of this fact. Music formed a necessary part of their education. They considered a man's education incomplete, till he had made himself acquainted with the principles of music. It held equal rank with Arithmetic, Geometry, Astronomy, Sculpture and Painting, and was always found united with poetry. It received the sanction of their greatest philosophers, such as Pythagoras, Plato and Socrates. If proof is wanted of the aid it gives in the discipline of mind, we would refer to the gigantic intellects of Haydn, Handel, Mozart, Beethoven, Hasse, Bach, Rossini, Burney, and a host of others, whose lives were devoted to it, but which, with all their enthusiasm and toil, they were unable fully to exhaust.

The successful composer of music must not only possess a knowledge of the science, but refined feelings and cultivated taste. He must be a student of Nature—must possess the power of imitating her. He must understand the secret workings of the human heart. He wishes to affect men of passion and feeling, therefore a knowledge of their character is indispensable. We see, then, the extensive range, which music takes, as a science. A proper knowledge of it, includes a knowledge of the intellect, of the sensibilities, of poetry, and of numbers.

N. A. P.

#### FOREIGN ITEMS.

From the London Musical World.

#### OBITUARY.

[October.] The eminent artist, **PIERRE BAILLOT**, expired at Paris on the 16th inst., in the 71st year of his age. His funeral, which took place on the following Saturday, in the cemetery of Montmartre, was attended by all the most eminent musicians in Paris; anxious to mingle their regrets over the grave of a highly talented brother. Baillot is known



throughout Europe through his excellent method for the violin, by his extraordinary genius and finished style as a performer, and as being master of nearly all the most celebrated violinists of the last quarter of a century.

**Mr. STEPHEN SIBLEY.** This veteran musician died at his residence in Portsea, Eng., on Friday, 23d, Oct., in the 77th year of his age. Mr. S. filled the office of organist at St. Thomas' Church, Portsmouth, and St. John's Chapel, Portsea, during the very long term of fifty-two years.

#### ITEMS.

The talented vocalist and teacher, Mr. J. Bennett, gave a second lecture at the Marylebone Institution, on his resuscitated ancient system of part and sight singing; showing its applicability to the changes of key and cleff, and detailing easy rules for the correct rendering of accidental semitones, &c. A class of his pupils illustrated the lecture and the system, in a very satisfactory manner; also sung some fine glees.

The eminent Violoncellist, Herr Max Bohrer, who enjoys a very high reputation on the continent, had the honor to perform before her majesty at Windsor, on Tuesday, Sept. 20th, when he was accompanied by his sister, Madame, Duleken, and received the most flattering commendation.

An excellent selection of sacred music was performed in September, in the Church of St. Mary de Crypt, Gloucester, in aid of a fund now raising for the restoration of the chancel of that ancient edifice. The performance was extremely creditable to the musical talent of the city, having been entirely unaided by professors from a distance. It gave entire satisfaction to a numerous audience, and contributed a handsome sum to the laudable purpose in view.

Mr. Wilson gave one of his charming entertainments at the Mechanic's institution, Liverpool. An audience, numbering upwards of two thousand persons, testified to the performer's excellence by frequent and unanimous applause.

A new organ, built by Mr. Banfield, of Birmingham, was opened at the Wesleyan Chapel, Shipton Mullet, on the 8th of September. It is acknowledged to be one of the finest instruments in this part of the country.

The Disten family gave a very fine concert in September, at Aberystwith. The performance of these fine harp and trumpet players, excited the surprise and admiration of all present. Mrs. Distin accompanied on the pianoforte with great ease and ability.

M. Garcia, brother of the lamented Madame Malibran, is appointed professor of singing at the Paris Conservatoire. M. Auber, the President of the institution, made this appointment, which, together with others, equally judicious, has given general satisfaction. Two professors are in future to be elected to each class; Duprey has been elected as coadjutor of Mr. Garcia. M. Adam has been promoted to the office of inspector of the piano classes; M. Galley, professor of the horn; and Madame Farance additional professor of the piano. These appointments are considered excellent, and likely to be followed by the best results.

**Subscription Concerts.** The large number of 600 subscribers, have already been obtained for the series of classical concerts. Great praise is due for the spirit and good taste of the committee who have undertaken this laudable enterprise.

A very general regret it expressed at Norwich, at the rumored intention of Mr. Taylor, to resign the office of manager and conductor of the festivals, which originated with him, and which owes to his exertions, its present high rank and universal fame. It is to be hoped he will be induced to rescind his present resolution.

**Norwich Festival.** The sum of between seven and eight hundred pounds will be handed to the public charities of the county, after all claims are paid.—and this without touching one shilling of the guarantee fund, or making any collection at the doors.

#### COMMUNICATION

*From Mr. John Gibson, a distinguished teacher of music, in the vicinity of this city.*

MR. DAY, Sir—Being requested to express my opinion of your "David's Harp, or Boston Sabbath School Song Book," I am happy to say that having examined it, I am confident that its merits demand for it an extensive introduction into Sabbath and Juvenile Singing Schools. It possesses many advantages over any other work of the kind. One is, the arrangement of the parts within the compass of children's voices. Another is, the simplicity of most of the tunes, which may be learned with ease, so as to be sung correctly. Another is, its adaptation in the latter part of the book, to various occasions.

"Freedom Soundeth—a glee," page 140, is really worth the price of the book, Yours, truly,

JOHN GIBSON.

A NEW SOCIETY has lately been formed in Orono, Me., consisting of about 50 members, with the design of using the Boston Academy's Choruses. They have just written for accompaniments for common instruments which they have.

#### SCIENTIFIC AND LITERARY.

##### SHORT HAND. CONCLUDED.

##### Rules for the Third Part.

2. In following a rapid speaker, the first two or three words in every sentence should be written very plain, and the last part of the sentence may be greatly contracted.
3. The articles, a an the, and the sign of the genitive case, may be always left out.
4. The sign of the plural of nouns, together with est, ed, eth, and some terminations of verbs, may be omitted.
5. In many cases, the terminations are such, that no expressions need be made for them.
6. Many words may be expressed by their first vowel and consonant following.
7. The radical part of a word may often be sufficient to express the whole.
8. All proper names and technical terms, after occurring several times, may be expressed by their initials.
9. Long words may allow of large contractions; sometimes one or two syllables may be omitted.
10. Words abbreviated in long hand may be in short hand.



## A SPECIMEN OF SPELLING.

11. A part of the speech of Moses to the Children of Israel on the plains of Moab.

The letters and words in italic may be represented by characters before learned.

*Deut. vi. Now thes are the comndments, the sttuts and the Jgments, which the Lord your God commanded to tech you that ye mit do thm in the lnd whither ye go to pss it; That thou mitst fer the Lord thy God, and keep all his sttuts and commandments, which I command the, thou, and thy sn, and thy sns sn, all the das of thy lif, and that thy das ma be prolongd. Her, therefore, O srl, and observ to do it that it may be wel with the, and that ye ma nkres mitly, as the Lord God of thy frthrs hath promsd the, in the lnd that floth with milk and hne. Her, O srl; The Lord thy God is wn Lord; and thou shalt love the Lord thy God, with all thin hrt, and with all thy sol, and with all thy mit. All thes wrds which I command the to do, shall be in thy hrt.*

## HARMONY. CONTINUED.

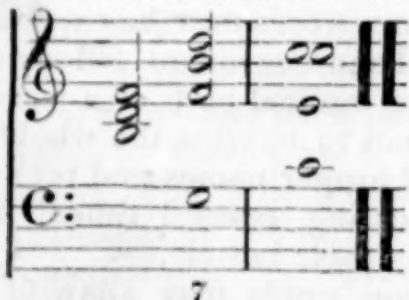
## ON ACCOMPANYING A FIGURED BASS.

The exercises in the appendix will have sufficiently acquainted you with the nature figuring, and treatment of the chords which occur in Thorough Bass. I shall, however, add a few useful rules as to accompaniment in general.

**RULE 1.** When it becomes necessary or desirable to skip to a new position, on account of the right hand approaching so near to the left, as not to leave room for the chords to be taken complete, or for the sake of obtaining a more convenient or more harmonious arrangement of the subsequent chords; change the position after a consonant chord, and always in contrary motion to the bass. Ex.



**RULE 2.** As, however, opportunities for applying the former rule do not always present themselves, any long bass note may be accompanied by the same chord in two different positions, and this whether the chord be consonant or dissonant. Ex.

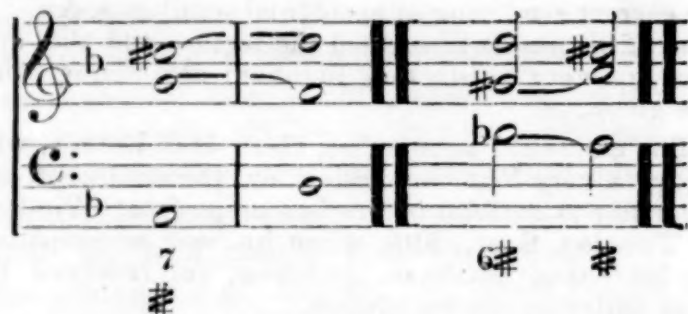


**RULE 3.** The diminished third is an interval not allowed in harmony, either against the bass, or between the upper parts. Hence the sharp or natural necessary to correct a diminished into a minor third is always marked in chords, but it is always un-



In both these examples, the F# is necessary to avoid the diminished third.

**RULE 4.** Of the two notes which form any superfluous interval, either against the bass, or between the accompanying parts of a chord, the upper note generally ascends, and the lower note descends, one degree to their resolution. Ex.



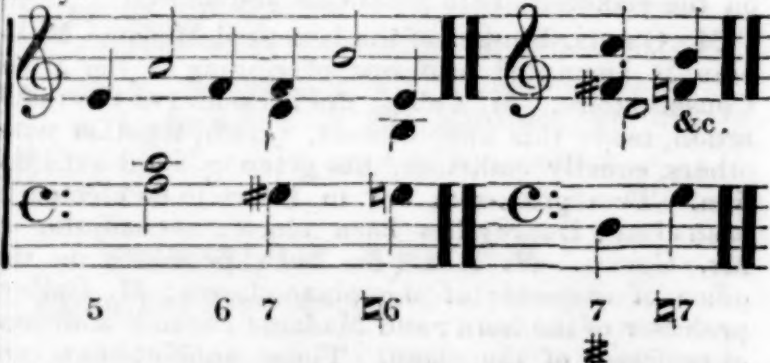
Though sometimes, the upper note may descend a chromatic semitone, and the lower one ascend one degree, or remain stationary. Ex.



**RULE 5.** On the contrary, of the two notes, which form a diminished interval, the upper generally descends, and the lower ascends one degree to its resolution. Ex.



Here the lower part sometimes descends chromatically:



**RULE 6.** In accompanying the figured bass to a solo for an instrument, as a violin, flute, &c., we must take care to keep the upper notes of the chords below, rather than above those of the principal part.

**Rule 7.** But in playing an accompaniment to a song, solfeggio or other vocal exercise, the upper notes of the chords should frequently coincide with



the principal notes of the melody, as this will greatly assist the singer in respect to intonation. In divisions or passages of quick notes, however, this is neither necessary nor practicable. **Ex.**

*Adagio.*

Voice.

Ac-  
compt.

**RULE 8.** In accompanying pieces for many voices or instruments, we may play the chords fuller or thinner, as may best suit the expression of the music. In forte passages, full chords in the left hand, add much to the general effect; and in playing these, we are not tied down to the rules respecting octaves and fifths, as in the right hand.

## VOCAL AND INSTRUMENTAL.

### Music and Temperance.

Music has properly been called "the handmaid of Religion." Sometimes she is degraded to the service of Satan, and made to promote vice and immorality. But even then she is like a sheep among the goats. Satan will never be able to take her down to the abodes of the lost, since the atmosphere of the infernal Hades, can only vibrate in tones of lamentation.—There is no music in hell. It is only in this probationary world, that the Prince of Darkness is allowed to bring to his aid the power of song. And then it is

made the vehicle of lewdness, falsity and crime. Music finds its way to almost every heart, opening the innermost recesses, and discovering the *life springs*. The citadel of the soul once open, though for a moment, Satan adroitly enters, and with infectious breath and barbed arrows, spreads contagion, wounds the soul with surer aim than William Tell; death comes hastening on, and takes its captive down to hell! How many young men in our own beloved city, find their way to ruin in the path above described. Many a wicked, dying profligate, clings to the power of song as his last, his only comfort—made to speak lies, and administer the poison of asps, in the commanding, thrilling, inspiring strains of harmonious song. But even the poor comfort of poisoned peace in music's lays, will bid eternal adieu at the little, narrow, dark gate which lets his poor soul into the wicked man's eternity.

O music! how hast thou been degraded—debased—belied! To what scenes hast thou been forced to yield obedience. What unhallowed passions have inhaled thy sweet breath!

A change! a change! Temperance sounds in the voice of sweet song. The halls and the lecture rooms ring with Temperance glees and Temperance truth.

In the hands of better masters, music shines and works with mighty power. As in revivals of religion, the voice of music is ever glorious, prompt and powerful to aid; so in the good cause of Temperance, has music lent more moral suasion than all the lectures and laws, and aught else.

Friends of Temperance, use this power; sing, sing, sing Intemperance's many wiles, and TEMPERANCE's glory, praise and blessings.

### Musical Writers in Common Papers.

Like the wandering stars, and far-famed comet, occasional musical articles appear in some of the religious and political papers of the day. With very few exceptions, the leading subject seems to be a spirit of complaint. And one would almost suppose, that these occasional writers, being lovers of good music, becoming vexed with the continued torture of bad singing in (perhaps) their own, or their neighbor's choir, were at last induced to break out "on the run," in a strain of fault-finding, which is any thing but musical, or in a strain of ridicule, which some might misjudge for a hatred to the art. This is, in our opinion, wrong. It is hard to write *musically* on a musical subject, while vexation stands ready to "temper" the tune to the key of discord. A pretty good rule is suggested on this subject, viz: Do not write so much to find fault, as to point out the means of improvement, and the objects to be attained. Again: Do not strive so hard to remove eye-sores and ear-aches, (bad choirs and bad singing,) as at the general improvement and universal cultivation of music. It is easy indeed, to see an evil that exists, though all do not so much as that. True wisdom lays the axe at the roots of the trees, searches for causes, and removes *them* out of the way.

We want music taught in all our common schools, as a regular branch, and not as a pastime. We want the standard for a "good teacher of music," greatly elevated above its present position. We want singing in all the sabbath schools; not one or two solitary hymns, but an half hour at a time, of such delightful and spirited melodies as are to be found in "David's Harp." We want the tide to change, and flow the whole community into the ocean of harmony. These are some of the things to be done. Now let musical writers go on and point out the means, and encourage



the powers that be, to lend the necessary aid. Do this, and poor choirs, and poor singing, would only be known in the records of the past.

### Power of the Voice Over Children.

It is usual to attempt the management of children either by corporeal punishment, or by rewards addressed to the senses, or by words alone. There is one other means of government, the power and importance of which are seldom regarded. I refer to the human voice. A blow may be inflicted on a child accompanied by words so uttered, as to counteract entirely its intended effect. Or, the parent may use language in correction of her child, not objectionable in itself, yet spoken in a tone which more than defeats its influence.

We are by no means aware of the power of voice in swaying the feelings of the soul. The anecdote of the good lady in regard to her minister's sermons is to the point. She heard a discourse from him which pleased her exceedingly. She expressed to a friend the hope that he would preach it again.

'Perhaps,' said her friend in reply, 'he may print it.' 'Ah,' said she, 'he could not print that holy tone.' There is a tone in the pulpit, which, false as is the taste from which it proceeds, does indeed work wonders. So is there a tone in our intercourse with children which may be among the most efficient aids in their right education.

Let any one endeavor to recall the image of a fond mother long since at rest in heaven. Her sweet smile and ever clear countenance are brought vividly to recollection. So also is her voice; and blessed is that parent who is endowed with a pleasing utterance. What is it which lulls the infant to repose? It is no array of mere words. There is no charm to the untaught one in letters, syllables, and sentences. It is the sound which strikes its little ear, that soothes and composes it to sleep. A few notes, however unskillfully arranged, if uttered in a soft tone, are found to possess a magic influence. Think we that this influence is confined to the cradle? No, it is diffused over every age, and ceases not while the child remains under the parental roof. Is the boy growing rude in manner and boisterous in speech? I know of no instrument so sure to control these tendencies as the gentle tones of a mother. She who speaks to her son harshly, does but give to his conduct the sanction of her own example. She pours oil on the already raging flame.

In the pressure of duty, we are liable to utter ourselves hastily to our children. Perhaps a threat is expressed in a loud and irritating tone. Instead of allaying the passions of the child, it serves directly to increase them. Every fretful expression awakens in him the same spirit which produced it.

**FEELINGS GENERATED BY MUSIC.** Alfieri, often before he wrote, prepared his mind by listening to music: 'Almost all my tragedies were sketched in my mind either in the act of hearing music, or a few hours after,'—a circumstance which has been recorded of many others. Lord Bacon had music often played in the room adjoining his study; Milton listened to his organ for his solemn inspiration, and music was even necessary to Warburton. The symphonies which awoke in the poet sublime emotions, might have composed the inventive mind of the great critic in the visions of his theoretical mysteries. A celebrated French preacher, Bourdaloue or Massillon, was once found playing on a violin, to screw his mind up

to the pitch, preparatory for his sermon, which, within a short interval, he was to preach before the court. Curran's favourite mode of meditating was with his violin in his hand; for hours together would he forget himself, running voluntaries over the strings, while his imagination in collecting its tones, was opening all his faculties for the coming emergency at the bar. [*D'Israeli on the Literary Character.*]

### Beethoven Musical Society, Lowell, Mass.

A gentleman from Lowell states that a society of 100 members has been organized in that city. They have given 5 concerts to crowded houses. More than one thousand on different occasions, have been in attendance. The music, sacred and secular, about one half of each.

The object of the society is the promotion of sacred music. J. N. Metcalf, President.

Another season they design to bring out some of the popular oratorios.



### Sacred Music.

#### A Good Example—Congregational Singing.

We are told of two congregations in Boston, who have lately adopted a new, and we think an excellent method, to improve themselves in the knowledge and practice of church music. The plan is this: The whole society, upon notice or invitation given from the pulpit, meet once a week in the vestry, for the sole purpose above stated, and being led by their choir, pass the evening in singing, and making themselves familiar with the principal tunes sung in public service on the sabbath and at the vestry meetings; thus gratifying those who have an "ear for music," (of which few if any are deficient,) and a disposition to join the choir in its appropriate place, or to sing with propriety in their own seats, so to do; and not only this, but to furnish themselves with a new source of rational and religious enjoyment in their own family circle.

We state these examples in the hope that they will be followed extensively by other societies. We think it the only practicable way to introduce any tolerable congregational singing. Discerning pastors, it is believed, will appreciate and support the measure; their own interest, and that of the church, is in no small degree, concerned. That church which has the fullest choir and the best singing, is almost invariably the most popular. Some pastors are aware of this fact, (which may almost be called a secret,) and profit by it; but all should know it. The sublimity and effect of that music which might be heard in our churches if all were qualified to sing with the true spirit of praise, and would join in that interesting service, can hardly be imagined.

Congregational singing, in time to come, will probably become more or less general in all the churches.



**A CHOIR.** The establishment of sacred music, which the King of Prussia has attached to the Cathedral at Cologne, is to consist of a hundred males and a hundred females, and are to be taught under the direction of the distinguished composer, Mendelssohn.

**SACRED CONCERT.** A sacred concert will be given at Lunenburg Corner, the 11th of March, commencing at 10 o'clock, A. M., under the direction of L. M. FOLSOM. The performers are composed of four of his schools. All who take an interest in music are respectfully invited.—*Caledonian*.

The above notice, though past date, may be interesting to the members of the "Teacher's Class," of which Mr. F. was a member.

### ANNIVERSARY HYMN.

1. How swift has been the flight of time,  
Since last we mingled here;  
When upwards swelled the choral hymn,  
In mellow notes so clear.
2. We then in sweet perspective, saw  
Bright scenes around us play;  
And fancied future joys were ours,  
But soon they past away.
3. All earthly hopes however strong,  
Still prove but empty dreams,  
They'll fade like wand'ring flakes of snow,  
That fall in vernal streams.
4. We lately hailed the lovely spring,  
And kissed the summer flowers,  
But autumn killed their virgin bloom,  
Ere we could say they're ours.
5. O let us seek for purer joys,  
While life and health is given,  
For if we walk in wisdom's ways,  
The paths will lead to heaven. E. T.

### Communications.

#### Humbugs.

It has been asserted, and it may with much propriety be admitted, that this is the age of humbug; and there are those who allow themselves to be humbugged without a murmur.

Why they do so, I know not, unless it is because "humbugs are as 'plenty as blackberries,' and they think that they must swallow their share.

It would be impossible for me to purchase all the new publications, or even a small share of them; or if I possessed them, it would be impossible for me to read them all, and I like to know something about a book before I purchase it.

With this view I have had recourse to other people's opinions respecting new publications, before I risked my money, for I have depended principally upon what was said of them by the newspapers of the day. But it is not my intention here to speak of the commonly called *literary* humbugs, which are rolling out from "power presses," but to say a few words relative to a *new* subject, one that is said to be yet in its *infancy*.

However *new* the subject, or however *young* the art, *music* has been seized upon, and is daily employed as

a means of *humbugging* the public, by those who have no scruples about sacrificing one of heaven's best gifts to subserve their own selfish and mercenary purposes.

Let a person purchase every new piece that is published, under the appellation of "a new quick-step," "a new march," "a new waltz," or "a new song," and all "very beautiful," with "a very fine *vignette*," and "very prettily got up," and in a few months he would have such a collection of *trash*, as would make Apollo *hang up his lyre, and hang down his head*. (1)

For this reason I have wanted a paper which would be a sort of guide for me. (2.)

It cannot be expected that the conductors of the ordinary daily papers, are sufficiently acquainted with the subject to judge of the merits of a piece of music, though they may be good judges of the mechanical part; but from a paper which is devoted exclusively to the subject, we ought to expect correct information as to the merits or demerits of every new publication which is offered for public patronage, and that it will give the alarm when the public is threatened with a *humbug*.

If the "Musical Visitor" is such a paper, it can be ranked with the most valuable paper of which Boston can boast. If keeping in view, those principles which should govern us in our intercourse with our fellow men, as Christians, and as travelers to an eternal world, it should be, as it professes to be, devoted to the cause of music, it will no doubt, though feeble for a while, find support. (3)

A desire to become acquainted with music, and be able to play on the pianoforte, led me to get such instruction books as were recommended by those to whom I applied for advice. Neither of the books which I have got, contain what I have sought for.

They give the names of the characters, which are commonly employed in writing music, and that is about all, and these I learned from a common singing book before I was a dozen years of age; therefore I want something beyond these.

About four years ago, I saw advertised "a new and improved edition of Hunten's Celebrated Instructions for the Pianoforte." I was in possession of all the exercises and tunes as I afterwards ascertained, which Hunten's book contained; but his "celebrated instructions," so called, I had not seen. I of course thought that this "new and improved edition" of these "celebrated instructions," must be something superior to the original. I sent to Boston and got the book, for which I paid two dollars and fifty cents.

On taking a glance at the "instructions," I soon discovered that the "celebrated instructions" as *improved*, amounted to no more than is contained in either of my other books, and not so much as is contained in a little book for which I paid seventeen cents only. I was *humbugged* out of two dollars and a half.

The author, Hunten, very candidly states, that he only inserts "a short exposition of the elements of music;" and such should be the title of the book, adding, "Exercises," &c.

The next book with which I was *humbugged*, was advertised as an "abridged edition" of "Hunten's Celebrated Instructions." If this last is an "abridged edition," then the first is an "abridged edition" also, for they are precisely alike.

By substituting "abridged edition," for "improved edition," the public is more successfully *humbugged*, as it carries with it the idea of a *lower price*.

After being twice *humbugged* with the same thing, I concluded to send for *the work itself*, without "abridgement" or "improvement." I received it, and



paid three dollars and fifty cents. I opened the book, and to my surprise and chagrin, the first line that met my eyes, was "a short exposition," &c., the "instructions" being no more than the author pretends to give, viz.: "a short exposition of the elements of music."

I had flattered myself that these "instructions" would afford me new light on the subject of music; but I was sadly disappointed, besides being *humbugged* out of eight dollars! (4)

For the honor and credit of your interesting paper, I do hope that the "instructions" which I saw advertised in a late number, and which you recommend as being in *French* as well as in *English*, are not the same with which I have been humbugged. (5) In the same number, you likewise recommend Hall's instruction book, because it is an "American Work." If it has no other recommendation, I shall not trouble myself about it, for I have enough of the catch penny productions with which the country abounds, now on hand. (6)

But why recommend one book because it has the "French text," and another, because it has *not* the French text, or rather, because it is an "American work?" I only ask for information, for it certainly looks to me like blowing hot and blowing cold with the same breath. (7)

I want a book in plain *English*, and when you can recommend a work that contains the elementary, and likewise the more advanced principles of music, together with a systematic course of instruction for the pianoforte, I will be a customer for one copy. (8) And if the "Visitor" should on the one hand, without fear or favor, expose imposition, and on the other, acquaint the public with whatever is worthy of their patronage, it shall have my most cordial support and recommendation. (9)

PIANO.

Manchester, April 3, 1843.

(1) This is all very true.

(2) But does our friend suppose that the editor of a musical paper can obtain and examine all this trash, so as to inform his readers? We have already made out and published twice, a list of such music as we could recommend, and intend to add to that list, and give the results to our readers.

(3) So we intend that the Visitor shall be conducted.

(4) This is a sorry tale indeed.

(5) If of no service to our friend, it may be to others, to state, that, the large and abridged editions of Hunten's book are published by different individuals in this country, and whatever may be the titles given by different publishers, they are all essentially the same. There are only the large and abridged editions. Our friend certainly has the small kind. The large kind contains perhaps one third more, and has all the instructions and names of the pieces in English and French—contains 95 pages.

(6) This work is no humbug, and for persons commencing to play on the piano, is really an excellent work. Perhaps however, it would be unnecessary for our friend, if he has Hunten's.

(7) Not at all. A peculiarity in one book, which would recommend it to one would be no excellency in the eyes of another, and *vice versa*.

(8) Both of these books certainly contain the elementary principles, and introductory music to more advanced musical study. Nor can more be expected in a work at such a price. There are some works which come at about \$10, which would furnish our friend with all he might wish—as follows:

Bertini's celebrated method for the piano.

Czerny's do do do.

Herz's do do do.

Panzeron's do singing method. For sale at Geo. P. Reed's, no 17 Tremont row.

(9) We do not promise to do every thing, but to the extent of our power, we hope to pursue just that course.

CINCINATI. Our Correspondent in Cincinnati writes. "Our musical business is all down, down, down, just like every thing else—no money—no business—no amusements—no nothing—no any thing. How long we are to remain so, none can tell. I know of men of considerable wealth who have not seen 50 cts. for weeks."

MR. EDITOR—I have not seen or heard any thing of the "Musical Visitor" for a long time.

If it is still holding on to life, (1) of which I have no reason to doubt, please forward me one copy, and I will remit the subscription on the reception of the first number. Do you receive music for publication in the Visitor, from any, except your most scientific professors in Boston? If so, I should be willing to furnish an occasional piece. (2)

Yours truly,

Fairhaven, Ct., April 3, 1843. CHS. S. THOMSON.

(1) It certainly is, and shall hold on, with the blessing of Providence. Shall all our appeals for help be in vain?

(2) O yes, we are happy to receive tributes of the kind, though we cannot *always* immediately publish them.

## MUSICAL VISITOR.

### Delay.

This number has been delayed somewhat on account of a bad cold, which it has been the lot of the editor to have for some weeks. Testimony in regard to the usefulness of the Visitor, is increasing every day. This is encouraging; but the dollars to pay expenses, come slowly. This makes us tardy. But we again say, that with the blessing of Providence, the Visitor SHALL GO. What do you say, kind reader? We shall try to make it what it ought to be, if friends to the cause will circulate it, and send on subscriptions.

PLEDGE PLAN. We have had but one response to the pledge plan. No cash.

COMMUNICATIONS. We publish in this number perhaps more communications than usual, but believe that they will be acceptable and interesting to our readers.



Friend, have you asked your neighbor, uncle, aunt, sister, cousin, brother or acquaintance, to subscribe for the visitor? Have you endeavored to remove any objection, to show its value, and the importance of circulating such a paper? Have you really persuaded him or her to take it, and give the dollar to the P. M. to send to us? If not, will you not try a solitary, desperate *once*, as soon after reading this note, as possible?

THE SALE CONTINUES—of that beautiful and spirited Thanksgiving Anthem, published in the Visitor for that occasion last year. It is adapted to Thanksgiving, Ordination, Dedication, and almost any public occasion. Published on a separate sheet of four full pages, the usual amount of eight pages of a common singing book. Sold at 50 cents per dozen, half the price at music stores.



# THE COT BENEATH THE HILL.

121

The Words by. JAMES F. OTIS, Esq. The music composed and arranged by W. J. WETMORE.

Voice.

Andante

Con

Esspressione.

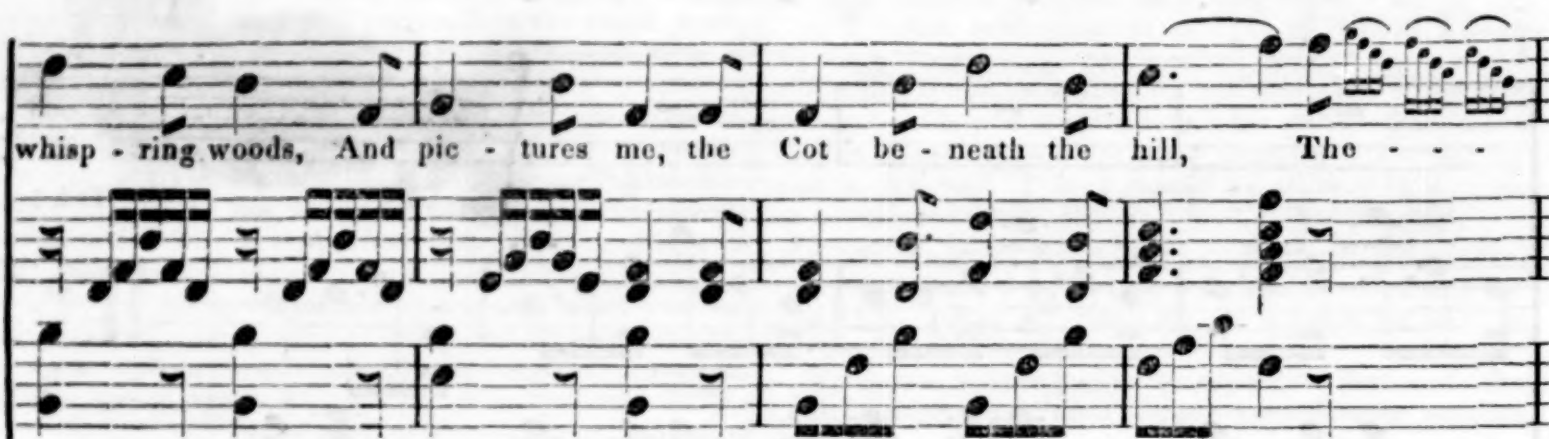
Dolce.

Oh!

Mem - ry's dreams are pleas - ant dreams, they tell us of the past, - - - They

sum - mon scenes of ear - lier years, too pure - ly bright to last! Oh!





2. She minds me of the blissful hours,  
In boyhood there I spent,—  
And sings me songs I used to love,  
With happy voices blent.  
She tells me tales I used to hear,  
And well remember still;  
How quick her magic wand can rear  
That Cot beneath the hill !

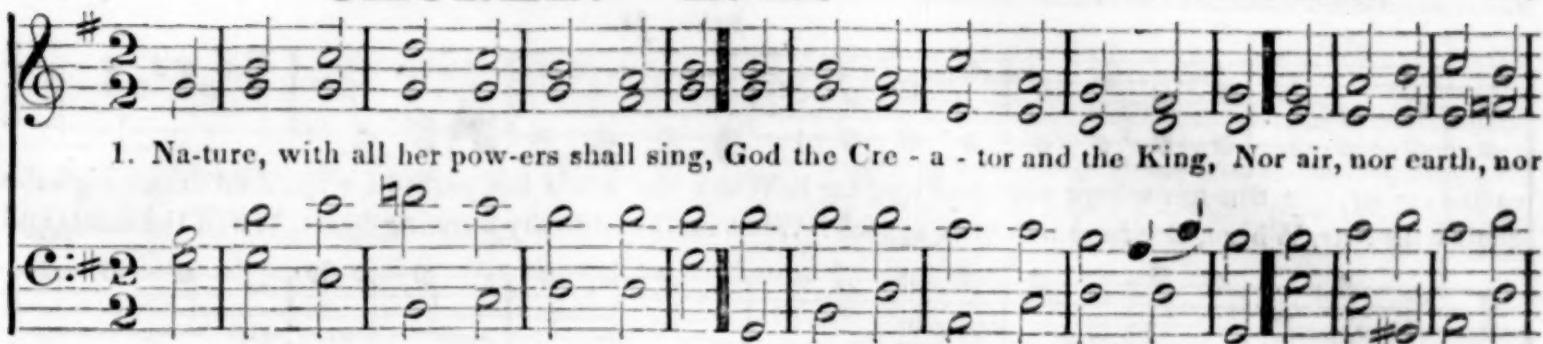
3. I see its roof of yellow thach,  
I see its eddying smoke,  
I hear the carol of the lark,  
That upward blithely woke ;  
The bleating sheep, the lowing kine,—  
The swallow, twittering shrill,  
And song-like footsteps tripping round  
The Cot beneath the hill !

4. And pleasant memories greet me now,  
Of forms and faces dear,  
Which, even through the misty past,  
Full fresh and fond appear !  
Oh ! Retrospection's wondrous power,  
This heart with bliss can fill,  
Whene'er it paints, in lines of light,  
The Cot beneath the hill !

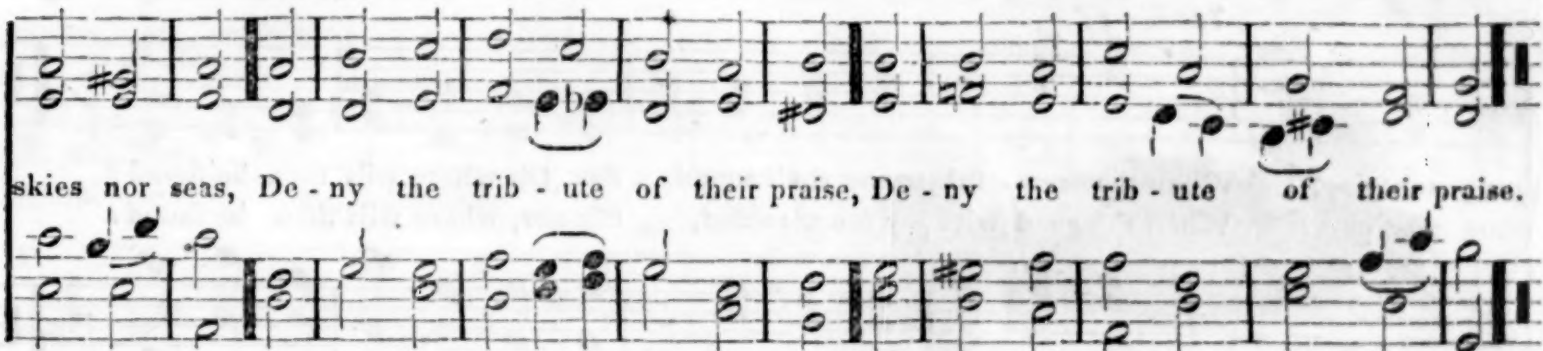
*St. Leger* once said, "love or drink where he would he would always adhere to his political friends." "He is quite right," said the Prince, (George IV.) "he promises like the prospectus of a newspaper—open to all parties, but influenced by one."

THE TEMPERANCE SONG BOOK. This little book has already passed through several editions. Contains 64 pages.





1. Na-ture, with all her pow-ers shall sing, God the Cre - a - tor and the King, Nor air, nor earth, nor



skies nor seas, De - ny the trib - ute of their praise, De - ny the trib - ute of their praise.

2. Begin to make his glories known,  
Ye seraphs that sit near his throne.  
Tune your harps high and spread the sound  
To the creation's utmost bound.
3. Raise monumental praises high,  
To him who thunders through the sky,  
And, with an awful nod or frown,  
Shakes an aspiring tyrant down.
4. Thus let our flaming zeal employ,  
Our loftiest thoughts and loudest songs,

Let there be sung with warmest joy,  
Hosanna from ten thousand tongues.

5. [Yet, mighty God, our feeble frame,  
Attempts in vain to reach thy name;  
The strongest notes that angels raise,  
Faint in the worship and the praise.]

To God the Father, God the Son,  
And God the Spirit Three in One,  
Be honor, praise and glory given,  
By all on earth, and all in heaven.

### TRUE SIMPLICITY. 7s.

*A little melody, taken from Mainzer's Million, and harmonized by the editor.*



Lord, that I may learn of thee, Give me true sim - plic - i - ty, Give me true sim - plic - i - ty.

The above sweet tune is in 7s metre. The following beautiful little hymn from "David's Harp," page 55, may be sung to the same music :

#### LIKE CHRIST.

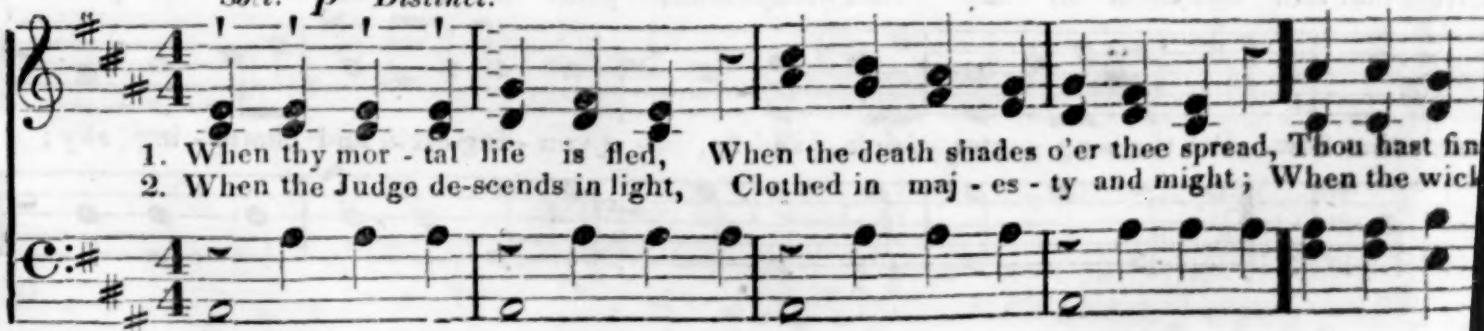
1. Loving Jesus, gentle lamb,  
In thy gracious hands I am.

2. Make me, Savior, what thou art,  
Live thyself within my heart.
3. I shall then show forth thy praise,  
Serve thee all my happy days,
4. Then the world shall always see  
Christ, the holy One in me.

### COLLEGE. 7s. (DOUBLE.)

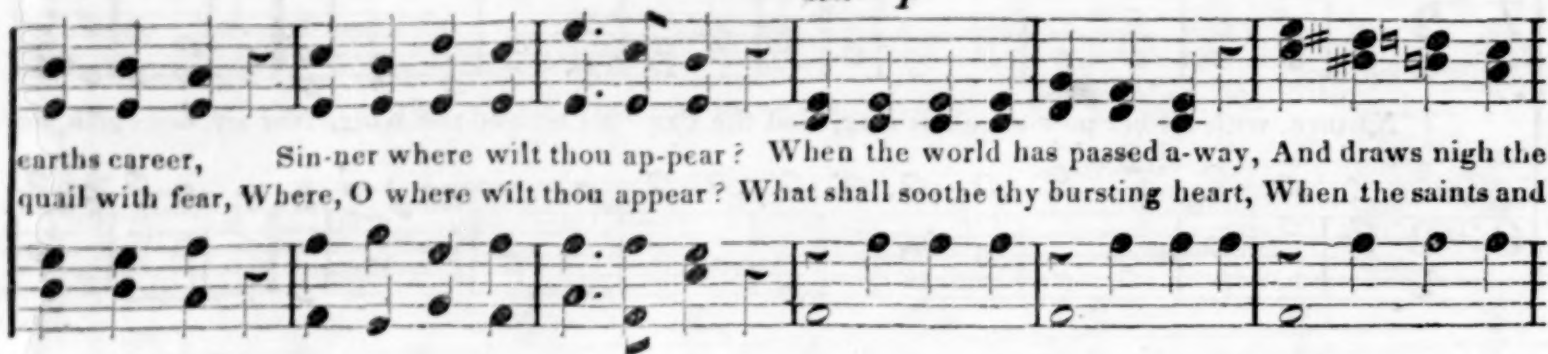
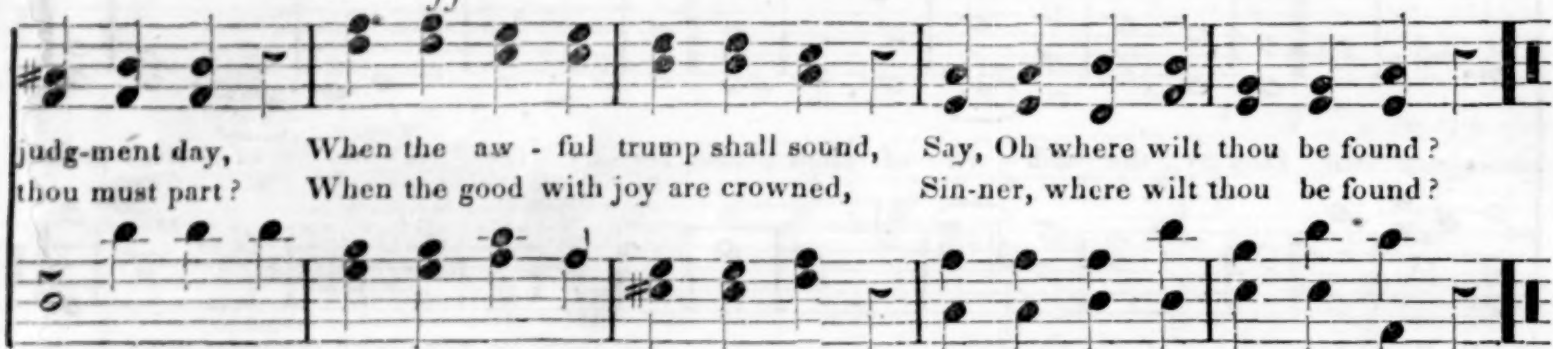
{ Arranged from Clament  
BY J. PRIDEAUX.

*Soli. p Distinct.*

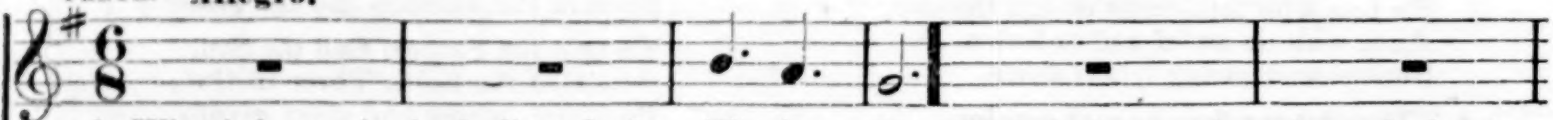


1. When thy mor - tal life is fled, When the death shades o'er thee spread, Thou hast fin
2. When the Judge de-scends in light, Clothed in maj - es - ty and might; When the wick



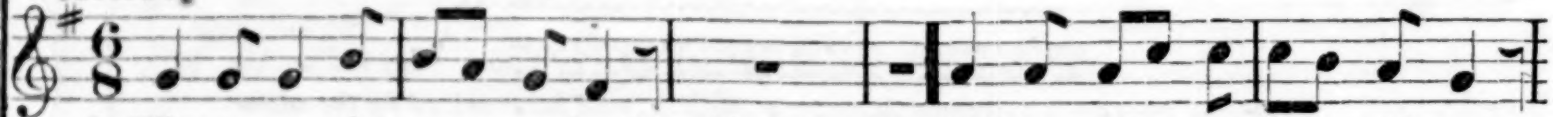
*Soli. p**Tutti. ff***THE PURE CRYSTAL SPRING.**

WORDS BY CHARLES THURBER. MUSIC BY ASA R. TROWBRIDGE. [CRYSTAL FOUNT.

TENOR. *Allegro.*

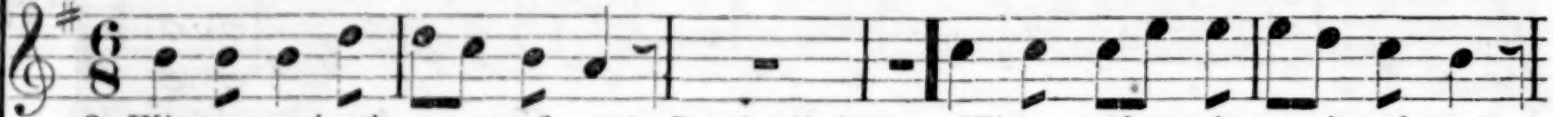
1. What is beau-ty's dead - liest foe? 'Tis the still. What sheds count-less charms be-low?

SECONDO.



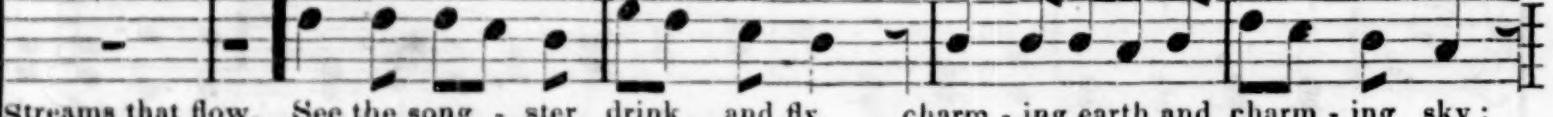
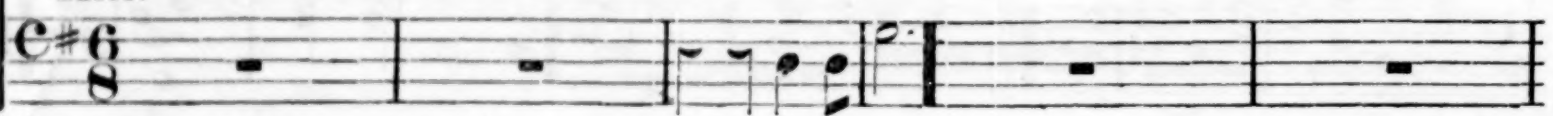
2. What can mar the sweet - est face? Al - co - hol. What can dress it up with grace?

PRIMO.



3. What can make the an - gry frown? Drunk-ards know. What can charm the pas-sions down?

BASSO.





O, 'Tis sent in full sup - plies, Drink thy fill, Drink thy fill.  
Come, O come with joy, and drink, Great and small, Great and small.  
Drink - er, to the foun-tain hie, Fear - less go, Fear - less go.

4. What engenders strife and guile?  
Belial's bowl.  
What brings peace and virtue's smile?  
Streams that roll.  
They that for the beverage come,  
Find an earthly heaven at home;  
See, O see it scattered from  
Pole to pole.
5. What can make us sick and poor?  
Sots can tell.  
What brings plenty to the door?  
Water will.

- Drink, O drink it merrily,  
'Twill a glorious treasure be,  
Leaving all thy stores to thee,  
Growing still.
6. What brings vice and guilt below?  
Strong drink brings.  
What makes streams of virtue flow?  
Crystal springs.  
Stay no longer at your wine,  
But partake the gift divine,  
Then you may in virtue shine,  
Queens and kings.

### EXERCISES

With words, from Mainzer's "Singing for the Million."  
Perseverance.

A thou-sand chains keep man in thrall, But per - se - ve-rance breaks them all.

### Flattery.

Learn to condemn all praise betimes, for flattery's the nurse of crimes, For flattery's the nurse of crimes.

### Price of Virtue.

When virtue's sold, good God, what price Can recompense the pangs of vice, Can recompense the pangs of vice.

### Look Within.

Ere you re - mark a - noth - er's sin, Bid thine own con - science look with - in!

### How to be Confident.

Vir-tue seek, and of that possest, To Providence resign the rest, To Providence re-sign the rest.



**Missions and Music.**

At the Young Men's Missionary Meeting, which recently occurred at the church, corner of Union and Hanover streets, the editor superintended an item of music, which will be interesting to our readers. The lecturer gave an account of the rise, progress, and present state of the Sandwich Island mission.

When he came to speak of the language, he read a hymn, or pronounced it in the dialect spoken in Hawaii. This had been previously set to music, and four children, about twelve years old were trained to sing as follows:

One little girl came up to the piano, which always stands directly under the pulpit, (in the vestry,) and sung the hymn through in the Hawaiian language. So the audience then had an exhibition of the language in reading and singing. Then, that they might be edified as well as interested, the hymn was sung

again. Two boys and another girl were then added, making a quartette of voices, William on the lower part, (properly the base) and Charles on the next part above, (tenor.) These stood on the left. Mary Elizabeth on the air, and Caroline on the second. These stood on the right. All then together sung the English, and performed their separate parts with distinctness, and in such taste, as to receive the warm approbation of many friends. At the close of the lecture, three of the above-named, sung two verses of the Missionary Hymn in the same language.

The music and the hymns now follow, in the order in which they were performed. Two verses of the Missionary Hymn, were sung at the close. A few rules for pronouncing the language are added, which, with the hymns, were originally furnished us by the lecturer, our friend, E. Tower.

**HAWAII. 11s.**

H. W. DAY.

1. I na | mo - ko i | pa - a - i | ka pou - ri | mau,  
U | hi - a 'ka | ma - au po | - - - wa - le ra | kou } A-|

1. On the Is-lands that sit in the re - gion of night,  
The land of des - pair, to ob - - - liv - ion a prey, } The

no nei e - | pu - ka no | mai - la ke | ao, Hoku | Bet - le - he | ma, ka ho | ku a - o | mau.

morn-ing will o - pen with healing and light, And the young star of Bethlehem will brighten to day.

**THE HAWAIIAN.**

1. I na | moko i | paai | ka pouri | mau,  
U - | pia 'ka | naau po | wale ra - | kou,  
A - | no nei e - | puka no | maila ke | ao,  
Hoku | Bet'lehe - | ma, Ka ho - | ku ao | mau.
2. Hu - | ia ka | rere a | pau me ka | kii,  
E | hoorei - | a ka tau | maha a | pau;  
I | k'alana | maitai ra - | kou e o | ra'i,  
Ta - | bu ka hei | au na ke | Akua mau.
3. E | ake ra | kou i na | na wave | ae,  
Ka | wehea | mai 'ka a - | raura mai - | tui;  
A - o ka ku - | laina 'ka | Mesia | mau,  
'A | kale na | moku ko - | no kana | wai.

**THE ENGLISH.**

1. On the islands that sit in the regions of  
night,  
The land of despair, to oblivion a prey,

The morning will open with healing and  
light,  
And the young star of Bethlehem will  
brighten to day.

2. The altar and idol in dust are o'erthrown.  
The incense forbade that was hallowed with  
blood,  
The priest of Melchisedec there shall atone,  
And he shrines of Hawaii be sacred to  
God.

3. The heathen will hasten to welcome the  
time,  
The day-spring in vision the prophet fore-  
saw,  
When the beams of Messiah shall gladden  
each clime,  
And the isles of the ocean shall wait for his  
law.



**MISSIONARY HYMN.***The Hawaiian.*

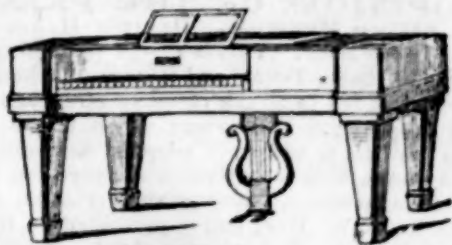
1. Aloha ko na mauna,  
I paa mau i ka hau,  
A me ko Aitiopa,  
Ko Inia me Makao,  
Na muliwai kahiko,  
Na moku na papu;  
Kii mai ko laila pio,  
I ola no lakou.
2. Auwe na lahuiai a  
O na akua e!  
Ka make o na aina  
I kulou i ha kii!  
Ko Aperika pouli!  
Ko Asia naaupo!  
Ko Mahomeda pule!  
Ko Roma hewa hou!

**RULES FOR PRONOUNCING THE HAWAIIAN.**

- A, is sounded ah, as in man, mat.  
E, the sound of a in mate, fate, date.  
I, the sound of ee in bee, or i in marine.  
O, is sounded as in no, note, mote.  
U, has the sound of oo, as rude, rule, ruin.  
Ai, sounded as in aisle.  
Au, " *ow*, as in vow.  
Oi, " as in oil.  
Ou, " like o, followed closely by oo.

**MICA AND ISINGLASS.** It is said a piece of mica one inch thick, is separable into 300,000 plates. Mica is composed like feldspar, of silex, alumine and potash; but these ingredients are very differently combined, so as to produce a very different mineral. The uses of mica are not so numerous and important as those of quartz and feldspar. It is often employed, however, as a substitute for glass, being found in some countries in very large sheets. In ships of war it has been thus used for windows, not being liable to injury from the concussion of the cannon. It is well adapted for confining on the slides of the solar microscope, insects and other objects, to be examined with that instrument.

Let parents read the following paragraph, and mark it well. "Childhood is like a mirror, catching and reflecting images from all around it. Remember that an impious or profane thought, uttered by a parent's lip, may operate upon a young heart like a careless spray of water thrown upon polished steel, covering it with rust no after-scouring can efface.

**ADVERTISEMENTS.****PIANO FORTES.**

OF ROSEWOOD and MAHOGANY, from two to six hundred dollars, warranted in tone and finish equal to any made in the city, at the Manufactory of GEO. HEWES, 365 Washington street, Boston.

Also—An assortment of second-hand PIANO FORTES. for sale or to let.

Aug. 5.

**T. GILBERT & CO.** Piano Forte manufacturers, at old Stand Nos. 402, and 406, Washington street, Boston.  
T. Gilbert, } Original Partner of Currier.  
H. Safford, }

**OLIVER DITSON**, dealer in sheet music and second hand Pianos. 135 Washington st.—Pianos to let.

**GEO. P. REED**, music publisher, wholesale and retail dealer in **Sheet Music, Musical Instruments, and MUSICAL MERCHANDISE** of every description.

No. 17,—Tremont Row, Boston.

A liberal discount made to traders; seminaries, and artists of the profession, and orders promptly answered from any part of the country.

**MUSICAL BOOKS,**

FURNISHED AT THE

**MUSICAL VISITOR OFFICE,**

No. 8, Court square, BOSTON, MASS.

**Musical Letter Paper.** A beautiful article for writing letters, and at the same time sending a piece of music without extra expense. 40 cts. per quire.

H. W. DAY, 8 Court square, Boston.

**DEPOTS****FOR NEALE'S REVIVAL HYMNS, AND DAVID'S HARP.**

These books may be had of Messrs. Sydney Babcock, and Durie and Peck, New Haven; Parker & Thompson, 122 Nassau street, New York; also at the Publication Depository, No. 21, South Front street, Philadelphia.

Neale's Revival Hymns, No. 1.

No. 2, City Edition.

" " " Regular No. 2.

David's Harp, or the Boston Sabbath School Song Book.

**HYMN BOOKS.**

All the various hymn books of the different Evangelical denominations, can be had at the Musical Visitor Office very low. Cash orders promptly answered.

**MISCELLANEOUS.**

Uncle Jeremy's

**FAMILY RULES.****AT TABLE.**

1. When, at table, one and another are helped round to this and that, do not be in a hurry to commence, fearful that you will not get enough.
2. If you are stinted in provision, either find another abiding place, or say to the one in authority, that you find the calls of Nature somewhat greater than the supplies of his table. Such a hint, in all but extreme cases, would have the desired effect.
3. When a plate of any particular food is passed to you before others, place it down, and wait until all are helped at the table.
4. Do not seize the knife and fork, and hold them in readiness with arms or even hands, resting on the table, as the duelist waits the signal to fire. Sit back, remove your hands from the table, and commence to eat when all are prepared to begin. Do not bend forward, and round up your back, as though you were exposing it to a surgical operation.
5. Do not nod down your head every time you put victuals to your mouth. Sit up straight, and raise the food to your mouth with those implements which were made for the purpose.
6. Do not reach too far across the table to supply yourself with any particular thing. Say to some one, please pass so and so.
7. Do not rise, and reach after any thing like a monkey.
8. Do not eat too fast like a —.
9. Do not hold a knife, fork or spoon, as you take hold of an axe or broom handle. Never rest the end of either on the table in a perpendicular position, or in any other way.
10. Take your tea-spoon out of the cup when you pass it to be filled. It should be a rule when a cup comes in this way to the lady at the head, not to return it unless asked for.
11. Do not seize the sugar bowl, peep into it, hold it over your cup, and spoon it out, as though the speedy removal of its contents would be regarded as a favor by all concerned. If you have a



sweet tooth, a somewhat large spoonful can be no cause of complaint, if properly taken out, though even in this case, "a cent's worth of molasses candy," just before eating, would prevent suspicions of gluttony or impoliteness.

12. Do not raise your knife to your mouth, with the edge next to you.

13. Do not turn out, and begin to drink your tea or coffee, before others are supplied.

14. Do not help yourself to another dish, before others are ready to be helped.

15. Do not cram your mouth as the farmers do their barns, in a good hay season.

16. Do not stretch out your lower extremities, so as to make wicker-work with legs, ankles and feet under the table, with others who are like impolite.

17. Do not stare and scrutinize about the table while a blessing is being asked, nor read books or any thing else in prayer time.

18. Avoid, if possible, leaving your plate half full of food. It is no impoliteness to eat up clean what you receive, unless too plentifully helped. A reasonable hint to the proper individual, would prevent the occurrence of this. It is certainly wicked to take such supplies of different things as you do not need, half eat them, and fit the rest for the will pail, when the poor cry in every lane, and at every corner, for food.

19. Never pass your cup to be filled, with the saucer half full of slops.

20. Do not reach out your hand or pass your plate for something without speaking, unless you are unfortunately dumb. If so, make application for admission into the Asylum at South Boston, where you can learn to make the proper signs.

21. Avoid as much as possible, cleaning the nose at table.

22. Always turn away your head when you cough or sneeze.

23. Do not jump up and leave the table before others are done.

24. Do not pick your teeth at table, or even brush them, and gurgle water, in the hearing of those who are eating.

25. It is impolite to stretch and yawn while sitting at table.

26. Don't sit down to table one by one, as sheep jump over a wall. Let all sit down at the same time, and all rise at the same moment. The table and family altar should always be, as they may be, sunny spots in family life.

[To be continued.]

#### OUT OF EMPLOY.

Hundreds of young men and girls, boys and workmen, are at the present time in this city, out of employ. They throng the intelligence offices, pay their dollar each, for having their name set down for a place, and in many cases that is the last of it. So it is true indeed, that "it is an ill wind that blows nobody any good." Intelligence similar to that above has recently been published by the friends of these classes of individuals, with admonitory instructions that they return to their friends if they have any, and that no more come into the city for employment at present. There seems to be a floating mass of persons seeking employ, many of whom come to our large cities in vain.

DR. MANN, 16 SUMMER STREET. *Dr. Mann is a dentist and a gentleman truly worthy of patronage. We are indebted to his ingenuity for dental repairs which have been to us, in several respects, of considerable importance.*

#### NOTICES

##### Of Musical and Literary Works.

#### Revival Hymns, No. 2.

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